A Poet who Lived in Cuba

By Shomit Sirohi

Cinematography of roads, and working classes and women in montage

Buddhist metaphysics and tricks of Morelli and the women and Ilaan with the political people.

The political activists were in fact in Soviet Union, they were working out the pamphlet sent by Leon Trotsky to the underground surrealist groups which were then talking to secret police

under Stalin. Many days later, covered in Time and Its Curve in a long meditation on the process of Cultural Revolution to our period what was Paris Commune to Trotsky and Lenin’s period which then meant also a recent revolution in India and before that CPSU and its utopianism with in fact Cuba, Algeria and of course Mao’s China.

We mean fragmentation here, to see the whole monumental work in fact in correct light, that in fact there is a higher Communism in Grundrisse if we wish to really talk and this then is the commencement of French surrealism and its photographic cafes, and department store even Le Corbusier formalisms of a central plaza – I write to

Algeria, in Algiers I am in Paris, I argue. We now then move to the underground militants in Paris, and their work with Franz Biberkopf and Milan Kondrovitch who then travel also to in fact Cuba, where a militant living.

II. Many Perspectives – is this Marxist?

In fact then the women join the run from Soviet

Union, a dashing Alexandra Kollontoi dressed in a formal skirt and French top with in fact the clarifying prettiness of in fact Rosa Luxembourg a type of Sharon Stone I meant in all the Cubist reflections of all the works on a long history recently reconstructing itself with the women from America, and India with the French and

Spanish, even German Communist party ladies.

In fact then again there is a crisis Trotsky argues on a payphone in America in the 1930s, of the problem of black rights with all the Stalinist in fact problems of framing in glass panes something he called a possible way of arguing the word “framed” running

through his ethical mind.

Now in fact a number of different perspectives – Franz is in fact Biberkopf and is in a motorcycle and running through in fact Algeria and afraid of the crisis in Economics and the process Aldone Rainar and Jamal are getting involved in with legal work being followed daily to help the

German Communist Party defeat the Nazis. Here Clara Zetkin is in fact radical, she appears as a nightwatchman and is ready to take on the Nazis, she defeats them again and again in large calls for large working class – German automobile under Ford in fact – mass acts and this breaks the Nazi simplicity of a power struggle against the liberal parties.

III. Long Meditations in Intertwining processes of in fact History – how History is Lived – Can we then Say Science – do we mean there is a literary interpretation of Science – that it is closer to Lived Consciousness and respects the Graceful movements of Science

In fact then we argue for an intertwined

temporality of in fact three formalisms – the Grundrisse in Soviet Union being applied by the CPSU – sometime in the 1950s and then its back and forth structure – like cinema perhaps that Trotsky is insurrectional in the 1905 – 1924 period and then leaves as covered in an arc as I said earlier in the novel with the process of Paris Commune in mind and

then in Algeria for a few days talking to black peasants and working people under French colonial rule.

In fact then three intertwined temporalities also figure in the poet – Ilaan who is also a writer and politician living in the working class sectors of Cuban and Algerian type – with poor black people and talking and

chirping each day about the insurrectional force of Leon Trotsky.

IV. A Long Meandering Comment on Architecture – Lesser Spandrels in Marx’s Capital covering in fact the Grundrisse and Lenin in the Hills who was getting ready to charge to Russia and form Soviet Councils – 1917

In fact then heroism is a charge of the heroe, Lenin is working all the years on the prospect of a result in Trotksy – he is speculative and refined but knows he will die, and is tragic – he descends from the hills and forms What is to be Done in April and then in fact howls in a way for you to know the dacoits leave by his mannerism and then in fact he catches a train

and leads into the city of Moscow and in fact then covered is an April Thesis being distributed and forming the Leninist party in fact Lenin means he will lead it to insurrection – this then is in fact the famous Speeches of the year and in fact the fortuitous encounter missed in a way caught in a way between Trotsky and Lenin on a platform and this raises

it to the heights “Inspiration the working class, please revolt, I ask for axioms and defintions, but not a postulate – we mean revolt.” As the speeches are covered insurrection then is clear – the revolt is at its peak – Eisenstein films the Strike and captures the realism in a montage – he is clipping this in fast cutting that becomes contemporary cinema

you see with Curation of course, or perception on a linen cloth of poorest material – we witness again what Mao is doing in China all these years. In fact revolution is a wave.

V. Intertwined Temporalities – Reflections

And so in fact the reflection of a mass of workers, the tain of the

painting captures Paul, and Pascal debating which then is living proof of paintings again – from those days of the Paris Commune to that of Soviet October Revolution, in fact a moment slept through by all in Jugendstill – in fact days pass by in the winter being felt for ecological reasons.

Part II – Fragmentation and its Meaning – How

to Fragment the Whole History and make it Cubist – what do we mean by Art in fact – Abstract Art and Picasso

So we mean in fact to cover the process in dialectical spirit – the process has at one level a fresco, and another level montage, and at a third level intellectual ambition, and even Paris, that would be De Gaulle history by the

1960s, when French philosophers are reading Hegel in a new way.

Experimentalism abounds – the CPSU is waving into Eastern Europe and victorious in East Germany and East Berlin – a long success of the Communists.

II. Poetry – Now Covering the Whole Process in poems

In fact then the process was poetic, in fact Leon Trotsky was friends with Lenin – they keep walking and talking, even Aldone and Jamal are talking, and in fact Mao is busy walking – poems abound, women are dressing up in theatre and an actress is naked almost in her bra and panties and acting in Asja’s plays there is a lot of

discussion on Ilaan the promiscuity object and the woman’s man – a type of vertical and linear actor and in fact missing from conversation at all, busy working in poorer regions including India where he is called a Prophet.

The first Prophet was Trotsky of course, but being criticized for his reflections, he is more

refined he means but too speculative, too in fact avant-gardeist and a wild Blanquist he is being called by Marx on a tain of a painting.

III. The process from 1950 – 1990 – Cuba and Algeria join Angola and CPSU

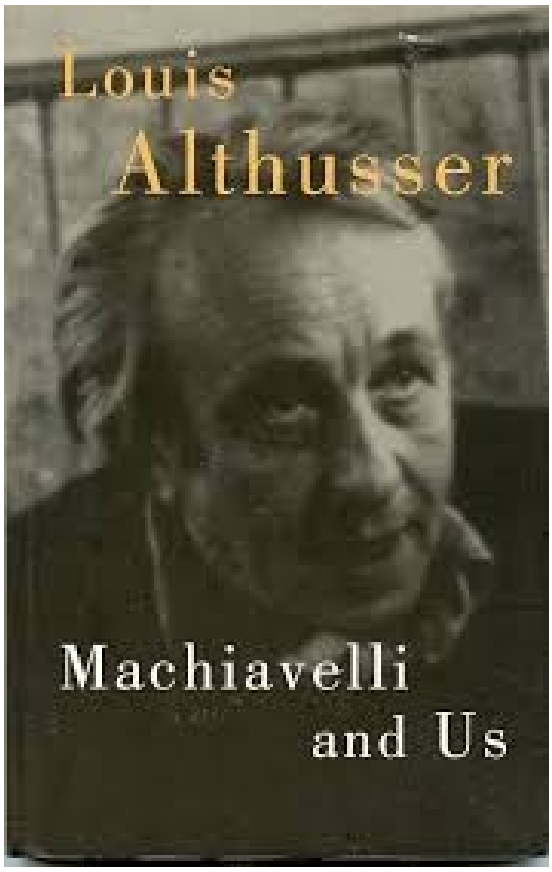
In fact then revolts, in fact highest revolts and this process is covered in intertwined manners

with the brief process of music in a Bachchanian manner breaking out in Paris in Mai, 1968.

Alain recounts the morning with Alenette, it was poetic that one day it all was an uprising – I mean that by my philosophy – Alain meets Ilaan in Algiers and talks about the day, and means he has found one

philosophy which now divides into Two.

Alenette is more circumspect, with the PCF – it takes a future that lasts for a long time, forever in fact. Weeping in his room, he is declaring he is a Machiavellean. He means cover him in music – a photograph to guide you – photographic montage commences –


Louis
Althusser
Machiavelli
and Us

OF WOMEN WORKERS
TO FIGHT,
TO STRUGGLE,
TO RIGHT THE WRONG

Part III In-Aesthetics

And so a long meditation on the process of the intertwined temporalities of these speeches and marches which then were militant and poetic days

to contemporary days. Ilaan won in India – the personal love for women as a revolution won. In fact that is the image montage as it was called – of a young woman named Natalia joining the group of Ilaan and Belano and even Borges sitting around and chirping. It was in fact a new period, and colourful and even financial as they all quip.

In fact then images now flow to the process of history – the CPSU pubic sector is then being covered in this language throughout – I call it Finnegan's Wake the whole work – it is complex themes and I will let it expand into a literary syllogism as it was called –

Literary criticism – themes – concentric

themes of revolution and concentric themes of parallelisms – in fact Cuban revolution in other words and contemporary styles – I mean it is written in a stylish Belanfonte nature and is all about the process of reflecting on my works – I mean to cover in fact the whole process –

II. Parts in the Novels

Many novels then parts – the part about Ilaan in the 19th century, the Part about him in the 20th and then recent 21st century – parts about women in love – parts about Trotsky and Lenin, even Mao.

I mean then endless love for black rights here – I am adding an image – do not continue reading – it is

speculative – cover this as an addendem to all the novels –

Film and Theory – Works and Drafts

I. Sketching Edits and Making Cinema

In a art regime, which I follow as philosophy and archaeology, in French structuralism. It means in fact that one is doing film history, as in fact a historical process commencing with silent films and then curated arts, even montage was curated to understand Eisenstein. Nowadays I produce editing full films, and curating long length feature films. In a sense I direct by

projector which should be available in film halls – the cinematographic argument by Emmanuel Lubeszki argues that it is still film in development but the cinematographic format is followed in the films which are based on avant-gardeism at the moment.

II. Film, and Film Audiences – How to

> Make a Fundacion Izquierda project like what Godard calls intellectual synthesis and debates even on image-montage and image-stories which is on different mediums – meant to be a intellectual art and mass art at once

“I have understood my own film on India, Scenarios, to be in fact misunderstood by as in

fact some small footage which is about elliptical remarks on India, Averroesian birds and even abstract art and philosophers like Slavoj Zizek in the foreground and a thin version of a bearded man in the direct background which also closes in on India as a metaphor which is central. He means be direct, be Hollywood, what is this enigmatic referencing –

I mean of course the enigma of cinema is its metaphorical synthesis of an actual drama which is intellectual – it means montage of course. I mean just be close to its syntax – it argues that a bearded man who is a philosopher is in India and birds fly in the sky of Indian conditions of recent liberation. I mean just that.

I also mean is the man, a Prophet like Averroes if to make a comment on why birds, why fine art on birds and India it is his life of course.

I mean cinema is about the arguments more than watching it. In my own work – but in both – the synthesis of actual cinema and curation, intellectual engagement and praxis at the

moment – like Eisenstein himself.”

I mean this then is Marxist, and political – to in fact curate the drafts and projector logic even with the full film length and that boring process is in fact also high watching happiness as it is called by Soviet film makers, just the absolute process for merging mass art, commercial

cinema and mainstream screening with my own Imax- I idea of in fact watching it like it is actually screened in some cooler Hollywood ways. In Imax I mean it is about the process of showing I argue photographic images in a large screen which is part and whole.

III. Why Cinema?

In fact then one notices fine art, sculpture, cinema and photography, even music and silent cinema in the process of in fact watching films – it is even scriptural to the religions.

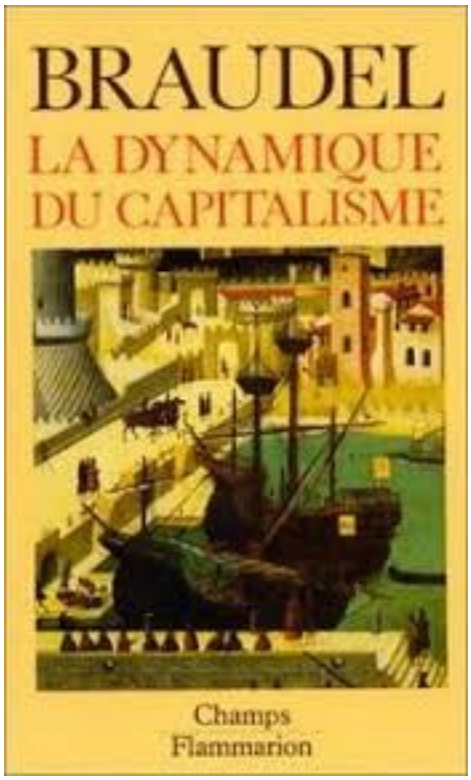
I mean be an artist, and be free to be creative, that is current news on what I call even Andrei Rublev being published – it is called a process of

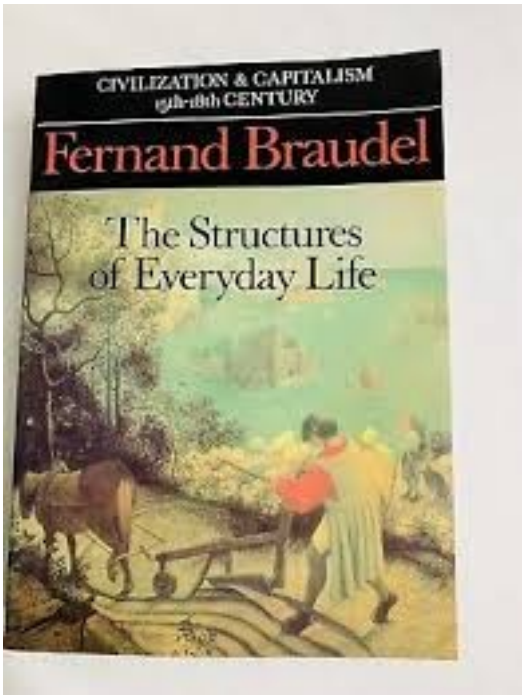
even spiritual idealism and organic idealism in the end – to produce a mass art which is witnessed in fine art.

Section II

Ferdinand Braudel – Commercial Capitalism and International Structures of Financialisation since the Long 15th Century, and a Mediterranean

which is also Formal Unequal Exchange Histories of Maritime Trade





By Ferdinand Braudel

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Read as

I. Structural Changes, sweeping histories of even wheels of commerce, ship inventions and forms of complex changes which

are labouring worlds and finally Pirennes cities and medieval cities

II Dynamics of Trade – forming a financial cycle in banking histories, promissaries and finally financial transactions in the world market based on the wonderful metaphor abstract law of value which works through the structures but is also in fact based

on a long ecological deep structure called cities and capitalism per unique country

III Structures of Agrarian Life and Everyday Life as well

Conclusion – Read this as structuring the painterly view of the history of structural transformations which remains a lived

phenomenological event – a monarchist defeated by the French protesters one day he means – is history just this lived event or is it about structures and structures abounding in this work – the question goes to Health and Cornel West – that we live in fact as Badiou argues in objective phenomenology this way which means finally for Annales school just a

find a happy find called a Pythagorean habit in French philosophy – that all of this was at once called Greek Trychomanen vessel science – that was the history of Greek ships which compare according to Rodney to large canoes in the underdeveloped world – then commences power politics and race dynamics which are though only structural –

are they – we call it the need for what Wallerstein calls race as identity politics – to free this history.

Introduction

Be a painter in the eye – and witness all of this as cinematic flows and developments like Terrance Mallick and also the films recently

coming out – I mean that. It is not all phenomenological but I mean structural changes – with this small detail I add – free ships in the 18th century making it to maritime trade – a period of absolutism in Europe called – Louis V. Which means from absolutism to democratic bourgeois capitalism is finally the formalism and typologies of complex

and myriad configurations of modes of production which form patterns of a world market of in fact the whole history as changes in what is actually Marx’s argument called structural capitalism he studies as immanent mathematical presentation.

This is an exercise in describing more history – Annales thanks you.

I. Demographic Aspects of the Transformation in the Long History of Maritime Trade

In the long history of maritime trade there are forms of free ships which travel across

what seems like the New World which then is also in fact forms of exchange which develop in diverse points of connection which then mediates the process of shipping, merchant trade and even forms of agrarian populations which then are labouring across the world in what seems like labouring in the structure of forms of latifundia first and then

plantations which then house a race factor which then is a structure in the world transformation of labour towards these days which is still American financial hegemony developing out of the structure of world trade in unequal forms of exchange which then is finally a process of international financial trade which is the historical phases from

Europe to America as a transition which then is also long histories from the Greek process as a limited monetarism which though created a race factor within its structure and has developments into the 15th century as a long duree.

I mean capitalism commences in the 15th century which then has origins in the Greek

period of simple coinage and money which then is symbolic values of lighter weights and heavy weights which then is free labour which is exploited in trade in captives and organised labour of a race type which then is called the formal argument of the whole process in the departure of Europe and then American finance from the history of

dependencies in the peripheral processes of that marginal trade in Greece which began the whole cycle of developments to Genoa which then becomes British empires and finally shifts to America.

My thesis is that all of this is the history of money, monetarism and trade which becomes financial cycles based on unequal exchange

with the formal empire and informal empire as the process of British and Spanish conquest which then is in fact the process also of Portuguese conquest which then produces the process of an unequal trade which formalises then as American transitions to financial type commercial enterprises which finally wins its independence and also

has an endogamous large shift to capitalism as international finance which merges with the transition in the world to American trading – which then is financialisation.

From the margins of Greece then to Europe in merchant forms to finally British empires and then an inter-state system which disbands to American primacy

which is a economic confluence of the history of American financial transactions and companies and therefore capital which is finally international financialisation and even companies as finally multinational companies.

II. Mediterranean and Maritime Importance

In fact all of this is maritime trade which connects the world in forms of trade in fact in agriculture and labouring histories which is also Peloppenesian conquest in the Greek phase of imperialism in fact which then leads to the long scope changes to American in fact histories of what becomes also

international structures and deep structures in this process which are in fact financial institutions like EU and World Bank as empirical instances with in fact actually structures of labour and labouring and agrarian deep structures, even states and governments and a number of such companies and capitals all together becoming capitalist structures

which are international financial structures – I call all of this the institutional nexuses of deep structures.

My point here is simple connected maritime trade innocence of just trading and perhaps exploitation of race dynamics then becomes Greece which becomes in a long duree the history of formations of

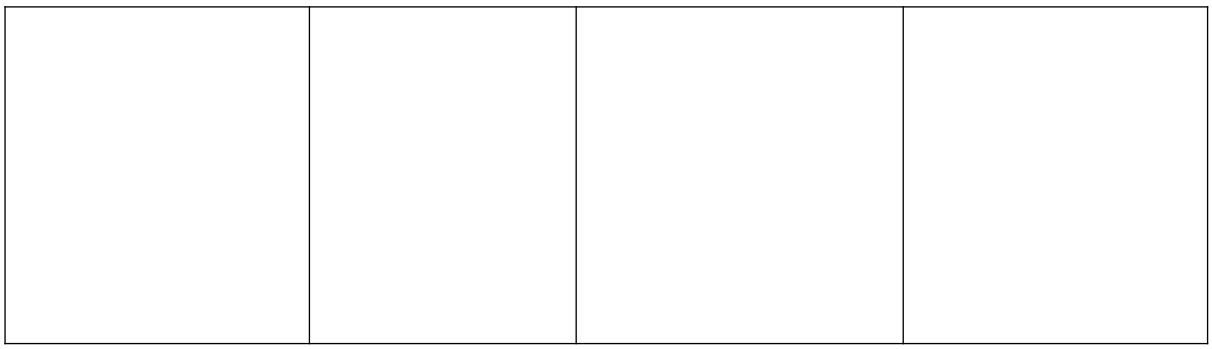
institutions and deep structures and even patterns which are labouring worlds which eventually become a ecological deep structure as well.

I mean the importance of the Mediterranean and coasts. This is the first geographic importance of ecological deep structures which includes the Aegean in Greece.- to give

connected maritime trade and later free ship trade and commerce on agriculture its ecological deep structure.

III. From agriculture to in fact long durees of structural transformations – labour also in industrial manufacturing which

completes the whole picture and adds a development of financialisation around other developments of all types and company types – a complex structural change – Classifying in my formalism



Maritime Trade	Commerce and Conquest – what is called colonial structur	Financial Trade in financial agreements across the American and European	Deep structures and institutional forms and structures including all struc

	e which is actually the process of formation of capitalism and	world with parts of third world and dependent countries especially India	tures in fact

	forms of capital in now companies and even structures forming		

Race demographics	Expansions of labouring forms including indu	Race remaining an identical to be liberated from its history	Structural changes

	strial belts and such forms	which is a political phenomenology of events.	
Connections of	Processes of	Processes of	15th century as

agrarian labour and merchant capitalism – commercial histories of Medi	agrarian labour and dominance of rural countryside agricultural	labour – working class and agricultural labour as world-cycle of protests	a long duree with a special argument from Sirohi, today’s Hege

terra nean and coast al and dome stic trade in each histo rical form at	form alis ms of all type s of com mod ities and incl udin g vine gar	inclu ding wage-struct ures	l – that one can arc in form s of sketc hes the whol e histo ry as theor

	and olives as history which is typical of all places which requ		etical exercise – one sketch is Mediterranean health programs with Cornel

	ire com mer cial exch ange med iatio ns toda y		West whic h then sketc hes publi c healt h struc tures as low argu ment

			s and other sketches of agrarian dominance of aristocracies which turns

			feudal formalist and many sketchs of Absolutist monarchists.

Conclusion –

I ask for a painterly image of history – long durees. I mean all of this is a first geographic and ecological structure which develops a historical institutional structure called supra-

individual but also concrete deep structures and then labouring structures which unite to form the world market and the abstract law of value which follows technology today as flying past Latin America, Arab and perhaps African worlds to make connected histories of finance in mainly America and Europe, also Argentina

alot and also developing India. China is also in this picture as developing but more manufacturing and agrarian.

Forms of developments of institutions are then also by this logic – the world of capitalism, commodities and circulation axes and production processes which are the worlds of

investments or financial histories which though is also labouring structures which all amounts to governments and state systems which finally means an argument is finally also in this whole process –

15th century to the present with a history in Graeco-Roman empires

which becomes a long duree of financial trade.

I mean promissaries, banks and such institutions are also in the midst of transactions – but it all runs – in Wallerstein’s argument for me – as international structures of financial trade.

Highest Poverty – Monasteries and Oikonomia

By Giorgio Agamben

I. Monastic Discipline

The process of a set, then is an everyday set, then is also a determinate set which produces a number of situations, which is structured by capital and is also a oikos which then means oikonomia, and this is divine management which is an old word for oikonomia which plans then the house, and from the house a plan which is then the whole

working of structures and is just a pristine sense.

II. Complex Translation

If I translated this work which then works everyday and is daily life – even in the government – a translation into different deals in EU, and even World Bank today which then is the process of

economics, but also then there is the law.

I call this the state and law, or capital and oikos.

Finale

I.

Many women walk around like sexual women in an odyssey with Ilaan – many such images – in Breton – le persone este libertadi,

and this means in some language, we are free. And we are having sex – and life becomes personal – but politics has won – so we are free and happiness abound. I call this sublime – the history of fragmentation again in our lives covered in Torahnic manners.

II. Formalism and Style

And so in fact the fragmentation is once called formalism and style a number of aesthetic regimes as it was known to be called history.

Art Regimes – What is History – can there be an Art Regime?

Introduction
By T.J. Clarke

In fact abstract art, is about modernism – that we can be modernist – and it is to denounce average ideas, and promote mass lines after mass lines and check the artistic superstructure which then is a sequence in fact – like imagine a theatre director running Czech republic – such things are in fact flows and even financial flows

will adapt to eventually a new style called mass line.

Art offers another position or skew to the whole process, if it can totalize.

I. Art – Rousseau

In fact the artistic sensibility of Rosseau is about artistic life being followed, and the

general will to promote democratic rule. And this then is artistic regimes. The process of Ranciere is arguing, that in fact the democratic order of a public type then is also in fact responsible for a democratic ensemble of artistic lives – that in fact we can even produce the work of art, as a regime which then governs life in the direction of the part and

totalization of a process called politics.

II. Cornel West – a Art Regime, does it exist and can it be history at all?

In fact most people opt for economics, and not politics, but can politics from Mao onwards be called economics, by political means, that we can argue also for

aesthetics as a process of politics? By art I mean politics such thing, what do you say, Cornel, my black friend, sounding Ranciere here –

In black power in fact we imagine the process as creative, even innovative, there is also room for curation of lives, and finally artistic subjectivity which is so black, love the artistic

conception of a politics – I imagine Sirohi running the city in a curated Chinese mass line and student line – he even manages that as art.

III. Politics and Art – the Art Regime then for Communists not to be so Confounded by Art and Politics being correct in fact and afterall. From

> Mao to Cultural Revolution – what is running the Rosseau of Art politics as he is called in fact.

In fact then one is deceived Rousseau argues by financial companies and even their conversations – they cannot imagine also I mean even normal economists and Communists joining the whole structure of

capitalism – even public capital eventually – actually I present a curation of cinema as real in fact life – and politics – that I meant the cinema is so Idealistic that it covers Mao better – my cinema I meant does just that modelling of politics – there aesthetics is politics – an example –

From in fact 2024 for three months in fact I

proposed a ruptural unity – that we will in fact organize a curated Maoist politics as May 68 style 1-2-3-4 which means in fact that all aspects will be in Maoism – and that will be the mass line – which is then simply all night and the day which is so Lystean will be in fact the form of occupation and in fact development of simple daily life.

Finale Grande

I. Three Penny Contemporary with Ilaan’s poet theatre

And so complex themes then organise the Three Penny which then is concentric worlds and parts which then means many different meanings with the poet Ilaan arguing it is a long meandering piece.

Intertwined temporalities – the process in 1921 was for Lenin to decry Stalin and Trotsky also joining it this then is covered in the period 1950 – 1980 in a lot of conversations Fidel has with CPSU – such a history and then cut and intercut with images of women in sex today with Ilaan all of this is then fragmentation and Paris, the process of the

state controlled Moscow at one point under CPSU.

II. In fact then happiness

Fragmentation on the matter – cover a three penny when you walk by and talk – it covers the whole thing collapsing to avant-garde theatre and poerty with the ecological and cultural syntax of economics – we are then in one

world here – called surreal numbers – the meaning of history is rounded up with a movement of talks and phone calls.

We are billing. America rescues the Communists in their tragedy to a Notion – capital will then produce a syntax – it is now clear that Cuba, Algeria, Israel and China have won with India.

But Ilaan meanders on the possibility they all ask of the worlds of literary Grundrisse – the process is flowery in his mind.

A lot of montage – debates with Fidel and Che.

A lot of women sitting in a Cathedral – read it that way – just read it as American Idealism as

well – I mean that is read.

Section III

I. The Plot, Narrative, and Structure, of Themes – Protagonists and Dramas

In Cuba then Leon Trotsky is working on his papers, the pen and paper is fine, for laws

and Pashukanis, that he is forming in his intellect to understand the process of how the figure of the intellectual then in fact becomes important for the legal process quite automatically by the nature of the process and subject-matter which is joined by a use of logic. In fact then the process of mediations develops a crisis in his mind – is there not

Israel then meditates these days a problem of mediations between economics and culture or politics – there is many complex mediations one argues but the purity of reflection maintains happiness.

In another side of Stalin’s government in fact the secret police is working on its files on Trotsky and Lenin,

Lenin who by now is despairing in the hospital in Algiers.

Matthew Derange, a black man is walking in Cuba, in search of Leon Trotsky and looking for him in different parts of Havana. And the problem of mediations is just that in fact the secret police points out in Stalin’s Russia.

In fact then the process has many mediations in the way one is reflecting, and this then becomes a thesis – Alenette confirms in the 1950s and 60s. That the whole problem is just a confusion afterall, of What is to be Done?

In the whole mess of the process covered in the 1960s by Fidel, he kept reflecting on the lack of caring and personal

conversations between leaders of the Left. As if it were bureaucratic.

In the 1920s, then Lenin was leaving the college where he was meeting in tragedy of dying his friends – and in fact Trotsky meets – like a chance meeting, and passed a glance on his tragedy.

II. Intertwining the Plot, Narrative,

Structure and Thematic Levels and Protagonists – how in fact Ilaan is nota heroe, but a poet he declares to black accountants in a plantation in Algiers

In fact three movements which work as people in the process of work, labour and working class agitation, trade unionism and parties in fact even liberal social

democrats all over the spot and in fact there in one movement Stalin’s secret police and Trotsky among the poor in Cuban fisheries and in fact the whole movement towards the process of Alexandra and Rosa, busy in Iran now searching for a hospital – this then means in fact coverage – the movement of Trotsky meets Frida then in old Havana –

and this then is covered in a newspaper in Tel Aviv and in fact reported by a man who then travels to South Italy where he meets a gangster – to catch in fact Milan, who is caught in Northern Rome.

III. Many Such Instances of Creative Patterns – Detour to Physics and Daily Life and

then to Mathematics – afterall what are surreal numbers – are they important

So now a reflection in a photograph and then its cinematic montage then reflects fast-cutting of newspapers and jottings which then shift past the whole movement into a symphony being organised for in fact Marx and Paul in a debate with the Vatican

on listening to some Becho in fact to catch the rhythms – and this then is complex in fact in physics – what we can call how scientific the whole matter is – Milan is let off in Milan in fact.

Now then the process is free to discuss science – in fragmentation then and processes of infinity – the first reflection of a young mathematician

today is to cover the process of what is called applications of mathematics to say a aesthetic object – this is then the process of shapes and attraction between Ilaan and the women – such things like cigarettes and poetry is called surrealist and infinite in a mix with his French talking.

All of this intertwines – Ilaan catches a bus in Paris, and Trotsky moves to Algiers in a way to meet him and in fact a strike goes off in Spain’s Madrid and then in a distant way the secret police in Stalin catch the Nazis and a working class riot goes off killing and maiming the policeman.

IV. We mean then lines joining and disjoining – that’s a good mathematical application and just that he meant – a certain professor in black Arab Mozambique

In fact then that’s the process – an incident here and there which joins and disjoins and forms a structure – that aleatory formalism is

then Trotsky who is walking in a port in Algiers and making it back to Cuba – and later Fidel encounters a book called simple introduction to mathematics and finds in it a simple meaning – belonging and that is all – that Marx means is science afterall – a set and elements belonging to it. Just that – forget inclusion that more difficult process of

belonging becoming mathematical and infinite in a process.

V. Belonging

Just to belong, Alexandra meets Ilaan in Iran as he gets off the train – just that is Arab and Quran – only to be here, in this theological set.

Section IV

Then of course a process of reflection Trotsky keeps walking alone in Cuba – in a sense, in a logic of sense then, the process which is about a surface of senses, which becomes the sensible process with then a metaphor of dialectics in it – the voice, the gaze – such film theory – which though is theory –

how in fact the voice in a film was about the artistic regime as well. I mean theory is theoretical practice – how to configure the many surfaces of cinema and realism which is then a theory of surfaces – that in fact we theorise the process into “infinite productions of concepts.” Like when in fact the surface becomes a sensation – it

means in fact theory is about the process of a configuration – like cinema, existentialism perhaps from Sartre, and even surfaces after surfaces intersecting like a novel, or literary practice.

We mean then – in fact that the sense then is in a certain reflection in South Israel, how in Palestine a mass of women were mourning,

which then produces a photographic image in Cuba. News afterall.

Lenin was walking free in India recently and was smoking a cigarette. Many processes intertwine with Mao smoking and talking to his wife in a lane in Delhi somewhere poorer. In fact then processes of intertwining covers Red Book art I would like to

argue – now complexly view the piece – can it be understood – that the plot is just daily life, strung out and covered in detail then by theoretical manifestos.

I. Surface – not depth

In fact then there is a single surface which then is about the surface not depth – it

means one the surface is the number of surfaces which become indiscernible – the process of surfaces and surfaces which form in intersections.

In the process of the whole movement – then comes surfaces of course – one movement then is the process of reflections in a car then in Madrid where Belano is busy counting his

money in a wallet and this then becomes so many intertwined plots – the process of reflections – in fact then in one moment Trotsky goes to Soviet Union and smokes and talk to the police. They arrested him and he walked in.

Many days later he came out and walked free, the CPSU is forming – 1950.

II. System – of Surfaces

The of course the system of surfaces, which then is a many surfaces which intersect in a system of surfaces. It can be then cars passing by in a film.

Cover the surfaces of the history here being

documented – one surface of in fact cars in the world, another surface of companies in America coming up and many surfaces of criminals then in Pittsburgh and Dakota and even Newark which then organise a reflection on the process in Europe. Many small crimes.

III. What is Theory?

Theory is just the process of a surface reading, not depth – it is just the process of even film theory, or film criticism, the recent set of works – theory as under-labourer, theory as subject, object and world, and the cinema criticism with Hyppolite – all of this is surjected to the theoretical practices.

IV. Leibniz as philosophy meant to be changed to theory

So in fact theory is then a form like a concept which means Leibniz analyses space and indiscernibles and even compossible worlds and such works which make a monadology – all of this becomes a form of theory – “In fact the process of philosophy

has within it a process of theorising, theoretical practice, and theory.”

Finale Conclusion

So I mean in fact three processes and their reflections in history – Stalin there and Trotsky in Cuba – many followers in the middle – and history continues – and processes of utopia

unfold recently – the many surfaces then are one process art regimes another – all of this is art – a woman seduces Ilaan and has sex.

Section Concluding the Works

A woman then appears and she is in fact working on projects – a lot of legal work.

Sometimes we walk in processes of imitation – it can be called acting.

Reverence for Christianity, Judaism and the Quran in Economics

In many senses we were walking in a formal skirt and shirt of Burqa forms.

I. All of this self-reflects a fractal of a snowflake – a complex image of reflections of Arabic or Jewish even Christian life – that there can be a Arabic speaking of Truth

In fact then the process of Christian wealth, and a love for poverty is also the process of justice, which means in the Arabic sense a pronounced justice, and a more radical ethics, of in fact the truth, which also reveals a personal love for a woman or women in my case which then means just that process is truth and justice.

And so we idealise this – a woman then wears her ballet shoes, and a man is walking around in circles of elipses and so many things are going on – a black woman Hallene is then also in the process – all of this Averroes calls elipses in birds – like the movement then of elipses.

II. Paul and Epistle

And then to follow Paul, his divine descriptions of a boat, or even his explanations of economics, and simple appreciation of today's theological Jordan and Lebanon.

We mean that this simplicity that is in Christian faith, and Jewish Hebrew nature, and even Quranic Quartega y Ziet which is

about the square in one wall being also in fact related to organic squares which means in a set of references the process of pin-pointing the smaller elements of poverty, and smaller details of small shops “Aziz bucket shop” as I once argued, it all means is then to divine the higher columns of wealth and financialization, as in fact the process of

wealthiness which is reflected into cinema today and also creates a cinematic living life and earns a profit, and financial dynamics of transactions in lignes de fluit as it were. To idealise then is to follow poetry of finance – that woman Marinea who meets me, and is my lover who is in happiness.

And so in fact there is process, structure and events. See it then back and forth – cross-reference it perhaps – just reflect on the mirroring of three sections – Stalin there, Trotsky down there and middle sections of others and then develop contingent detours and walks, and runs and motorcycles and cars and roads.

It can then be a detective fiction – what does it mean to live?

III. Paul again as a Contemporary – reverence for Christianity

So what did I mean in this simple reverence – that in fact Paulinianism is the correct method for happiness and poor ethics both – the Arabic

process asserts its perfection – but is it always so?

In Spain as in Greece today, we find wealth and Christian classes perhaps but the Arabic Gospel pronounces a compromise with wealth asserted against poverty and the poor becoming Messianic.

In fact the Messianic truth is just in fact here

in Arab and India and Cuba – that we defend the poorest but in Cuba again – no expressions of wealth found perhaps as women are gliding in poetry to Institut Havana – in Algeria a compromise with poverty again. But no chance for that an Arab man laughs.

We seem to be in India, and the Arab world again – this simple

reverence of Paul – that man in tax collector's duty who found a simple vessel in Phillipia, north of Athens and divined it.

V. Economics – all its complex surfaces why it explains to me Paul and then of course the more radical Christ

Christ just means rejoice, and be friendship worth and

only drink beer and talk as an image of Christianity and Hebrew Judaism with in fact Quranic Ziets.

It just means Paul’s news captures all the indices of what is finally in Quartega y Ziet – a photographic and cinematic life – spent by myself, Ilaan in a shopping mall and in a film hall, and with women on a staircase

with a light bluish sense of Prophecy because Bill Gates explains it is structured in a financial transaction in his computer – that Sony which then connects to in fact a square and triangle of complex formalisms of creativity in his sense of Trisquier Linux these days – “I only praise the creativity of society” he means.

V. Rain, the Quantity and its Critique in Nature of all this Creative Happiness in India and the Arab world and Israel

Now we are blessed with and the divine following of anti-capitalism – when creativity is in the pure state of Hebrewaisne – he is trying to argue Stillstand – it just means in philology –

Still – stand

Read in a elipses –
Tierra, landless
peasants and tribals,
and stand – their
struggle with another
elipses – tearing apart a
normal reasoning of the
wealth to –
Capitalism in a limited
fashion which is
attacked by a minister.

Now in fact the landless are winning, and Paul is busy dancing in his monastery – that we follow epistle over economics perhaps.

Just then a dance in history – just then our chance – what does it mean as Incontinence shines through the ballet – another way of reading this in a lexicon –

Part I – About Trotsky and daily life.

Part II – About Borges and Quantismo fisica

So then Ilaan and his Quantismo fisica and surreal numbers in art a biography.

And militants and their periods in ships and

universities – reading Pashukanis or Korsche.

CPSU working away.

Mao, it meant that long history of loneliness.

Remarks –

And so the ballet then reads this as,

First a question, without an answer,

Then an answer,

Eliptical poems,

Bodies intersecting,

Prophets are born

Israel claims.

Section V

Then of course there is
a small boat in which
there was some bottle

which was opened by Matthew Derange and he was then in the small boat and waiting on a platform which carried him to Mexico. There Frida met him and went to in fact Argentina. A lot of people were walking and running along the straight road which led to Buenos Aires in the literary street and they were at work in fact with the underdeveloped colonial

withdrawal. It is 1929, and in fact there is a number of people who are criminals and a few rich women and a few rich men live in their houses and live in fact in organic poetry. Lena was then in fact at the street to pick up Frida and went with her to Matthew Derange and walked up to the seat in a bus, and took it in turning lanes to in fact the other side of Plata,

which was northern hills where they stayed for the night.

Many people then confronted the formalism of poets in Argentina in their house which was a skating rink and in fact they were there in the northern hill house and drinking with the workers and criminals gathered there and it was one month they

spent doing this and were in wraps and writing poems in notes about Communism in Argentina.

And so in fact in the Northern side of Russia’s Moscow as well there were developments of Trotsky in Cuba who was in the future seen as a collective speaker but actually it was just some one called Franz

Biberkopf or Milan even Ilaan, the poet who lived in Cuba.

Poets keep talking about elliptical reflections of Picasso and themselves in more Cubist manners – in the sense of his Angles and all that.

Incubism is a better poem. Alexandra debates with Rosa about sexual angles. And even

sleeps in a room and dreams about the comparison being made like a Communist novel. Something like then and today – or reflections of life in paintings – where life is wealthy.

II. Ernesto Che Guevara

Not too much on Che, now okay, the people say in Cuba today – he is the missing man in

the whole novel and in the period from 1960 – 1980 was spending his time travelling in motorcycles in Argentina and even parts of Bolivia – and Fidel thought less of him, they were said to be central to the novel but are its fundamental point – how can Che be left out. He always is left out in fact the black people speak about him

as the main man who is missing.

Che is nowadays with Fidel and that’s all that matters – cover this he argues as reminscences or reflections both on the left – and get its history – he is just the participant in a long history going back to the Greek Spartacus or even Hippias.

He is just a literary man, but highly revolutionary as we know – Che was in fact reading a book in Plata hospital and writing on its healthcare system – he was thinking about healthcare of course, but also adventures, just a man who went missing one feels – no he argues busy reading and writing in fact – an anthropologist of a revolutionary – it is also

the working class and peasants of Latin America he was covering – something like what Belano calls Guevarismo. He means, travelling by bus getting off and agitating throughout.

Many poor women make it to the bus in Brazil, they are lyrical. Talking about five hundred dollars a month, and freed by Belano and Che

in a conversation earlier recently. Picasso paintings were being traded – like a reflection on life.

III. Processes of the Historical Montage – then what is the point of History

And so in fact many working class people were collected at a port where Muzaffar Ahmad was smoking his

cigarette and talking to people who were travelling in ships.

A long poem on the matter.

Meditations on suicide and Ambedkar as he was walking in a port in Algiers, which then has a long history of drinking and talking in housing for free.

A lot of criminals in Italian prostitution these days which is what Muzaffar Ahmad was noting down in fact – the future of glamour and stars and these poor women then in the future. He was making elliptical comparisons all around the poorer women.

Section V

And so in fact in a matter of the development of the whole European left and even the process for Soviet Union and for Spain and even Cuba and Algeria in fact there was then a process – first Trotsky who was busy running in the world and being a runner as it were and developing strikes and insurrectional strikes in the overground process

with the workers and this was also covering the Greek Parthenon where he cried and was in fact happy to live.

At another level Ilaan was in fact smoking with Muzaffar Ahmad and talking in the Bengal bastis and setting up with him some unions in the working class Calcutta which run through its history into the modern

period and then comes in fact the past which is more important and the process of in fact Mao in China who is then in fact overground as well and winning major strikes and working class wild-cat strikes and general strikes and developing a type of tactical aggression on the whole matter of Chinese Republicans and problems of imperialism.

In this process of course the key movement was Gramsci who got into a metro and took the underground.

In fact Gramsci was underground and always developing hegemony and politics in the sense of a underground militant in trains across the world in fact even in

Argentina setting off strikes.

Gramsci was then caught drinking by his comrades in Turin one day – he was lyrical and laughing on cheap joking and clapping habits he has – he was poor and poetic. Really poor in fact for years. And was poetic, he was with a old cheque book he kept with him from the bank – in Picasso

then he makes money – but only for cheap trade. Picasso means to live this way. Read Picasso as an argument to be lived – a central struggle derailed – politics my man. And poverty which then Cubistically reflects on suicidal women and a free arching horse of comrades.

Conclusion

All these fictional movements then resemble the actual history – Peter Holtz was in fact in England and smoking some cigarettes and walking with the disorganized large working class – he was a militant and kept in fact running around in plays with them.

Dramaturgy captures all of this in Brecht – the three penny is also

about having only a three penny ticket and catching a moving train – this was aleatory lives.

In the rain in fact in Iran, people, were using torches and walking in a large house with a mansion dreamy structure, in Tel Aviv the Zionists were living in cheap mansions and old buildings and large buildings which were run down.

Lenin was running towards the bus.

All histories were in fact setting of radical strikes and was all about then Trotsky who led the insurrection on Stalin and forced him to quit.

History is this random movement to structure which again – Trotsky was in Cuba again and again and in the North

of Moscow in fact by 1950, the CPSU won.

III. Notes on Music

In fact the Werkmeister and Jazz music arranged together has three temporalities with some deviations – it was just black power in Cuba and then in the central mess of Europe and some messy movements around the world with the leading figure of Moscow – this

intertwined again and again in history till recently, Ilaan frees prostitutes about 300 of them from normal routine life in Moscow in fact and is in a fashion life with them.

IV. Bengal Politics

Just the cigarette, the cannabis issues and writings and in fact labouring days.

All of this then is mediated by the central argument – Trotsky is the man with many dogs chasing him on the street of Cuba's Havana – he is in a taxi which is old cars, and it keeps raining these days he argued, and then there is Ortega y Gasset forms of black people there and Matthew Derange who is living in a hotel – all of this is free use-value life in fact – high

culture as he argued in sleep.

V. Architectural Reflections

In Greece, in fact Lenin and Trotsky met and were talking to Alexandra and Rosa, and even Frida – for a photograph – all architecture reflects this Parthenon they felt.

Recently a lover of Ilaan was also there at the beach, feeling pretty.

A number of things transpire. Is history this mess of developments – it seems like architecture will argue for a central piece and a plaza which then is Cuba at an angle and leading to Moscow, these days about prostitution of pretty women as Soviet Union

loses and women are from a elite school and college who get caught in a business deal as always.

We are then in Lorca, Belano argues and even Malladet, we are in fact in Homer and Vigil Borges argues to live these days in a contemplation of Greek lives which is also prostitution filled.

Women are dying and crying to be free. And that then is celebration as Ilaan is walking in general strikes with Lenin and Trotsky in India.

The whole movement was not bizarre it was organized – like a set of aleatory currents which then merge and dis-merge – a lot of conversations on boats, and platforms and ships

– a lot of flights these days.

People spoke about the nights which were so erotic for Ilaan.

All of them were in decks of ships as Che reaches Cuba with Fidel in 1959.

Finale

So in fact in their bed dreaming, we are now

living forever – Vigil ends his Aenead with a woman and a man who are speaking to each other in crossed split screen and talking – a whole feminist outpouring in fact day after day.

All the paintings, photos, and conversations from Trotsky in Cuba to, Lenin in Moscow and Gramsci in Italy and

outpourings then is in fact how to read abstract art – just the movements of ships and today we are free and Incubist.

A number of Roman numerals on the future of Ilaan and women – as a prophecy which is won by in fact architectural arguments on this fragment called poetic searching for

each other being so in fact well done.

I II

La Diya was in fact crying looking for her comrade, nowadays happiness pours out. People are rich, Alexandra is talking to Rosa.